

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

April 1910



IT SEEMS that a few subscribers have misunderstood our announcement of the transfer of *Palette and Bench* to the Lewis Publishing Co. and our request that designs and editorial matter of *KERAMIC STUDIO* be sent direct to the Editor in St. Louis. It gave the impression to some of our friends that *KERAMIC STUDIO* had also moved to St. Louis. Let it be well understood that *KERAMIC STUDIO* is a Syracuse publication and will remain a Syracuse publication.

Hereafter address all correspondence of any kind concerning *KERAMIC STUDIO*, editorial matter as well as subscriptions and advertisements, to *Keramic Studio Pub. Co.*, Syracuse, N. Y. This will avoid confusion.

It would seem that now is the time for our designers to apply the knowledge they have gained from exercises in spotting, spacing, etc., to designs that are really appropriate for execution on porcelain. For a long time we have encouraged our designers to send in designs simply blocked out and without great merit except that of study of the big things, the elemental truths. These designs have had the desired effect of breaking away from old traditions and laying a ground work for good future designing. Now, however, we would commend to our workers the study of the application of these designs to porcelain, that dainty medium which should have a dainty treatment. Never should a fine piece of china be so dusted and tinted and loaded down with a heavy blocked-in design that one loses the feeling of daintiness and fragility which belongs by nature to porcelain.

These blocked and heavy designs which we have been studying remain appropriate for pottery work or heavy large work, such as vases, jars, etc., but now let us try to use what we have learned by our past study in making dainty designs for tableware with fresh, clean color showing a goodly portion of the fresh white of the ware or a delicately tinted surface. We show some such effects in this issue and look for more to come.

We have had two letters from readers calling our attention to the fact that the calla is not a lily as the term was used in the March *KERAMIC STUDIO*. Many names which are not botanically correct are yet perfectly proper to use since common usage gives them authority. The name Calla Lily, like the name Water Lily is a commonly accepted name though neither flower is a real lily.

We are sure that the results of the competition for "Little Things to Make" will be so attractive to our workers that they will ask for another next Fall, in time for the Christmas work. The first prize was awarded to Miss Hallie Day, for designs for hat-pin tops; Miss Eleanor Stewart was the designer of the second prize, and so many designs were sent that were interesting that we awarded a third prize to

Mrs. McCormick, Miss Hannah Overbeck, Charles Babcock and Miss Alice Sharrard. Miss Stewart's olive dish is especially good in spacing. Mrs. McCormick, Miss Sharrard and Mr. Babcock show that feeling for daintiness which we commend to our workers. Miss Day's work and Miss Overbeck's show great originality.

*My dear Editor—*

The writer has for some time enjoyed to the fullest extent your extremely helpful magazine; it has been a great aid to me as an amateur, and I ask that you will view the following remarks from the standpoint of the beginner.

It is a very simple matter, possibly, for one who has had years of experience in china painting to understand what, no doubt, to the initiated is very full and ample explanation of the colors employed, the method of combining colors and their methods of application for the desired result. But frequently while the colors are given, their mode of application, necessary combinations to get the results; are left to the intelligence of the painter. Viewed solely from the standpoint of the amateur, no matter how full it seems to the initiated, it is certainly a mystery to the amateur when he runs against such a proposition as, for instance, the petunia bowl, page 208, February 1910 *KERAMIC STUDIO*.

I trust that you will understand from the above what I am trying to get at; it is only that to the amateur, who by solitary work and the mistakes she makes, learns and never forgets, these insufficient directions are an aggravation. While it is true that the effort is to show merely design, it is none the less true that frequently a very desirable design having been worked up by the artist and her treatment, after due consideration, applied, one feels that surely it must be the ideal combination and hence one desires to follow her color scheme; then is when the lack of explicit directions causes sorrow.

I am sure that you will confer a lasting favor on the beginners if you will take trouble and amplify the directions given with the studies.

Permit me to extend to you my cordial hopes for your continued success, and assuring you of my esteem, I am,

Yours very respectfully,

E. R. S.

The above letter is one of many letters received by *KERAMIC STUDIO* making the same complaint. The Editor has realized for a long time that few designers know how to give a good explanation of the treatment of their designs. She has tried again and again to obtain more explicit directions but to no effect. At last, however, we have had the good fortune to make an advantageous arrangement with Miss Jessie Bard, sister of Mrs. Katherine E. Cherry, who is in charge of the instruction in overglaze decoration at the People's University, of University City, St. Louis.

Miss Bard will in every issue of *KERAMIC STUDIO* review the treatments given for the designs and make helpful suggestions and explanations. She will also answer in the magazine all questions from decorators who need instruction. We feel sure her advent will be hailed with delight. The answer to E. R. S. will be found in the Answers to Correspondents.

## LEAGUE NOTES

THE Triennial meeting of the National League of Mineral Painters will be held at the Art Institute, Chicago, Tuesday, May 10th, 1910.

The attention of members is called to the resolutions adopted at the annual meeting last year and which were printed in full in the March number of *KERAMIC STUDIO*. These resolutions were mailed last May to every member of the League. No practical plan for continuing the League

(CONTINUED ON PAGE 270)



FREESIA DESIGN—HENRIETTA BARCLAY PAIST (Page 269)

## A COURSE IN CHINA DECORATION

By JETTA EHLERS

(Courtesy of the American Woman's League)

CONTINUED

### FIRST LESSON—TINTING

**FORM TO DECORATE**—7 1-2 inches Coupe plate.

A coupe plate is one without any rim.

Use for the tinting an Ivory tone made by mixing two parts Yellow Brown, and one part of Yellow Green.

There are several important things to consider in the beginning:

Seat yourself comfortably at a table which stands firmly and is large enough to hold all of your materials, so that you may avoid having to jump up for things. Much stirring about is apt to raise bits of dust in the room, and dust, be it known, is the greatest enemy of the china-painter.

A chair without arms is preferable. Place your table in a good light, having the light on your work from the left to avoid the shadow from the right falling on the article you are decorating.

Do not wear a fuzzy woolen dress when you work, or if you must, cover it entirely with an apron with sleeves in it. The very best apron for painting is one made of wash material such as gingham, percale, calico, etc. Be sure that it is of generous size.

Anything in the nature of woolen material continually gives off bits of fuzz, which settle on the work and in the colors and is ruinous. The proper dress when painting, is one of cotton, linen or silk, as none of these materials give off lint.

Place your palette on the table at the right side. Beside it place a receptacle for turpentine. Screw-cap jars, in which various ointments and salves come, are nice for this purpose, but any little jar or short, wide-necked bottle will do.

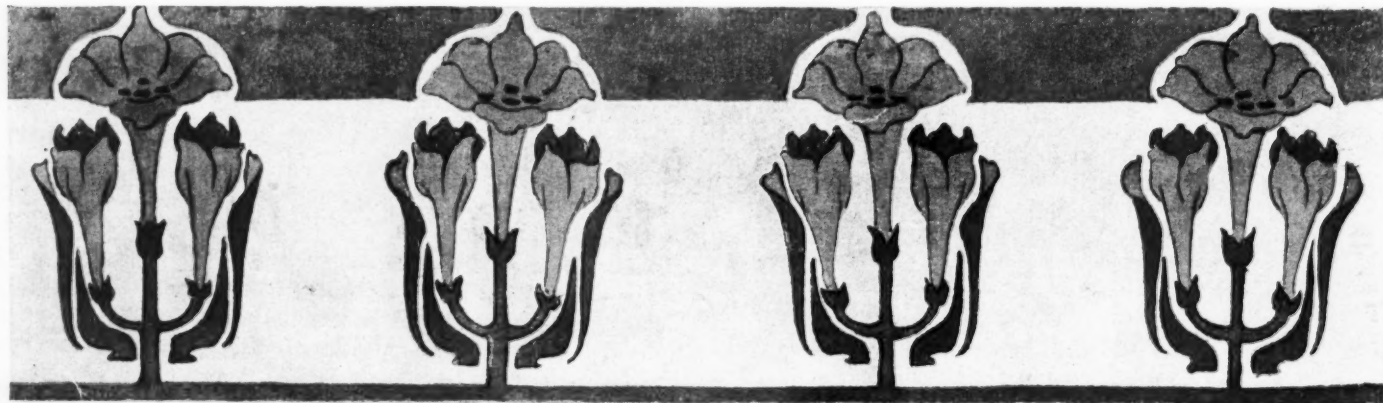
Next to this, stand your bottle of medium. If you are careful in dipping your brush into it, less oil will be wasted than by pouring the oil out into a dish. Still, if you can work more easily that way, use a small saucer or tiny butter dish.

Lay a piece of muslin, cut about the size of a handkerchief and folded several times, on the table beside the palette. Always cut your rags; tearing makes them linty and that is to be avoided in every way. Also have at hand an extra cloth with which to clean the palette and ground-glass slab.

Lay your knife, brushes, pencils and other materials to the left, where you can easily get at them. A good plan is to have a large box, with cover, into which you can put all of your materials after you have finished working. By having everything together you will be able to save much time and energy when you wish to begin work again.

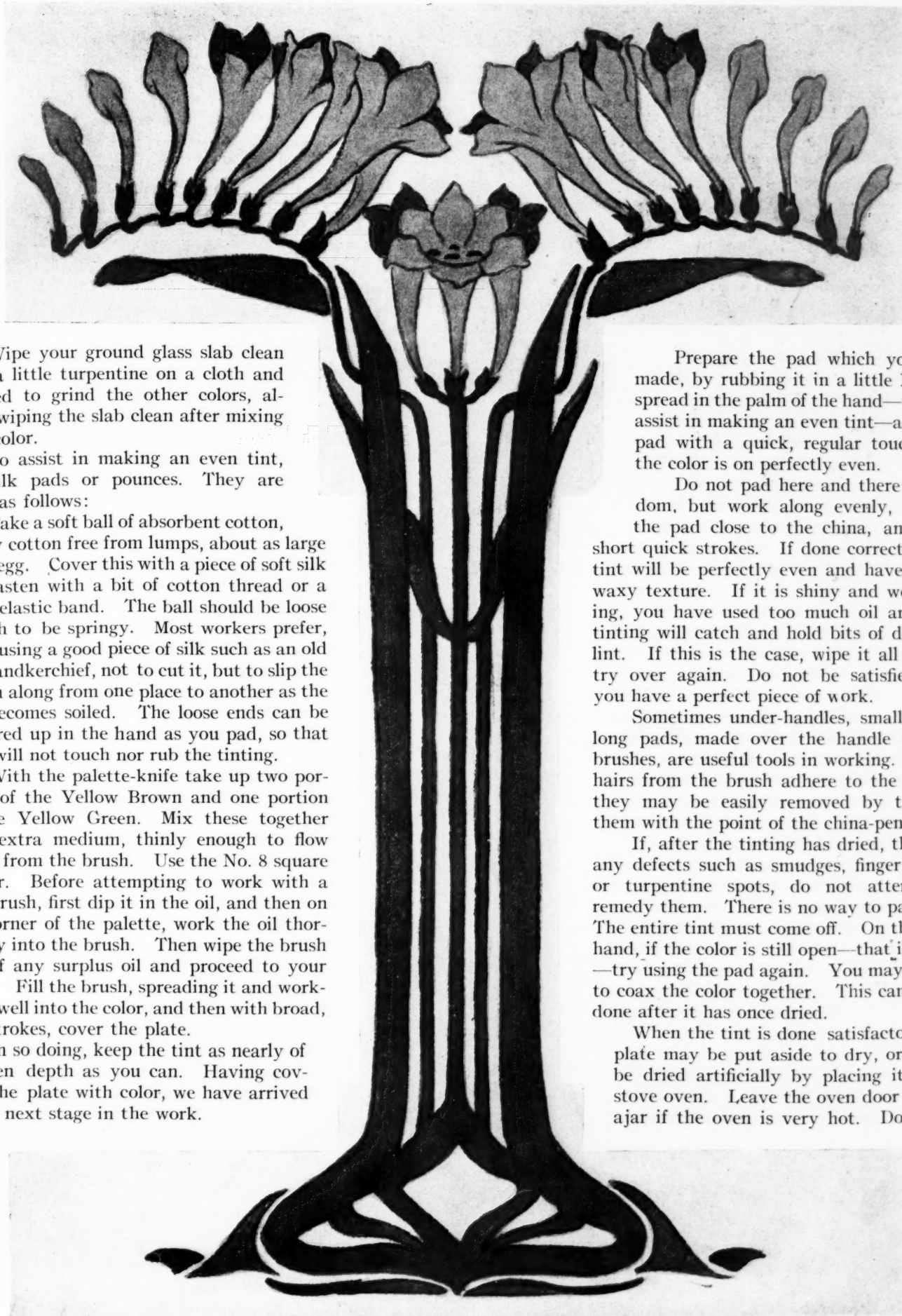
With all your materials now ready to proceed with the lesson, we will start by preparing the colors.

See that your square of ground-glass is clean, and then place on it from the vial some of the required color—so that we may have some rule to go by, we will say about as much color as would cover a ten-cent piece. Dip the palette-knife in the medium for mixing and painting, then rub well into the color on the slab, using a circular motion, until it is thoroughly and very smoothly mixed together. Use only enough medium to form a solid mass—say, like putty. When sufficiently mixed, scrape the color up cleanly with the palette-knife and transfer it to the palette. It should not be thin enough to spread, but should stand up in a compact mass. If it spreads you have used too much oil and you should mix in a little more powdered color. If it seems at all gritty, add to the mixture a couple of drops of Dresden thick oil and grind again. This will prevent colors from graining or separating.



FREESIA BORDER—HENRIETTA BARCLAY PAIST

(Treatment page 264)



Wipe your ground glass slab clean with a little turpentine on a cloth and proceed to grind the other colors, always wiping the slab clean after mixing each color.

To assist in making an even tint, use silk pads or pounces. They are made as follows:

Take a soft ball of absorbent cotton, or any cotton free from lumps, about as large as an egg. Cover this with a piece of soft silk and fasten with a bit of cotton thread or a small elastic band. The ball should be loose enough to be springy. Most workers prefer, when using a good piece of silk such as an old silk handkerchief, not to cut it, but to slip the cotton along from one place to another as the silk becomes soiled. The loose ends can be gathered up in the hand as you pad, so that they will not touch nor rub the tinting.

With the palette-knife take up two portions of the Yellow Brown and one portion of the Yellow Green. Mix these together with extra medium, thinly enough to flow easily from the brush. Use the No. 8 square shader. Before attempting to work with a new brush, first dip it in the oil, and then on the corner of the palette, work the oil thoroughly into the brush. Then wipe the brush free of any surplus oil and proceed to your work. Fill the brush, spreading it and working it well into the color, and then with broad, free strokes, cover the plate.

In so doing, keep the tint as nearly of an even depth as you can. Having covered the plate with color, we have arrived at the next stage in the work.

Prepare the pad which you have made, by rubbing it in a little Medium spread in the palm of the hand—this will assist in making an even tint—and then pad with a quick, regular touch until the color is on perfectly even.

Do not pad here and there at random, but work along evenly, keeping the pad close to the china, and using short quick strokes. If done correctly, the tint will be perfectly even and have a dull, waxy texture. If it is shiny and wet looking, you have used too much oil and your tinting will catch and hold bits of dust and lint. If this is the case, wipe it all off and try over again. Do not be satisfied until you have a perfect piece of work.

Sometimes under-handles, small, rather long pads, made over the handle ends of brushes, are useful tools in working. If any hairs from the brush adhere to the tinting, they may be easily removed by touching them with the point of the china-pencil.

If, after the tinting has dried, there are any defects such as smudges, finger marks, or turpentine spots, do not attempt to remedy them. There is no way to patch up. The entire tint must come off. On the other hand, if the color is still open—that is, moist—try using the pad again. You may be able to coax the color together. This can not be done after it has once dried.

When the tint is done satisfactorily the plate may be put aside to dry, or it may be dried artificially by placing it in the stove oven. Leave the oven door slightly ajar if the oven is very hot. Do not be



ROSE JAR, FREESIA—MARY LOUISE DAVIS  
(Treatment page 255)

alarmed if the tint is greatly discolored as a result of the oils and the turpentine drying out. It will not make the least difference. If you have no kiln of your own and have to send the china out to be fired, always see that it is perfectly dry and that the under sides of things are clean and free from smudges and finger marks before firing, as all such things will fire in and prove very unsightly.

Begin with the very first lesson to be absolutely clean and neat in your work. Do not excuse poor work of any sort.

When sending china out to be fired, wrap it carefully in soft tissue paper, or sheet-wadding, which is ideal. If any of the cotton sticks to the china after it is unwrapped it will not matter.

Much of the amateur work one sees to-day is done in a very sloppy, careless way—muddy color, wobbly and inaccurate outlines, and gold which has been put on in the most careless manner. Rub out and do over again any work which is not up to the highest standards.

After you have finished the day's painting, scrape all messy color from the palette with your knife, leaving only the good color. Wipe the palette clean with turpentine and then slip on the cover. If you have not the covered palette, place your tile, or whatever contains your colors, in a covered box. This will keep the colors free from dust and dirt and in good working condition for the next day—in fact for several days.

If when you wish to use them again they are dry, they



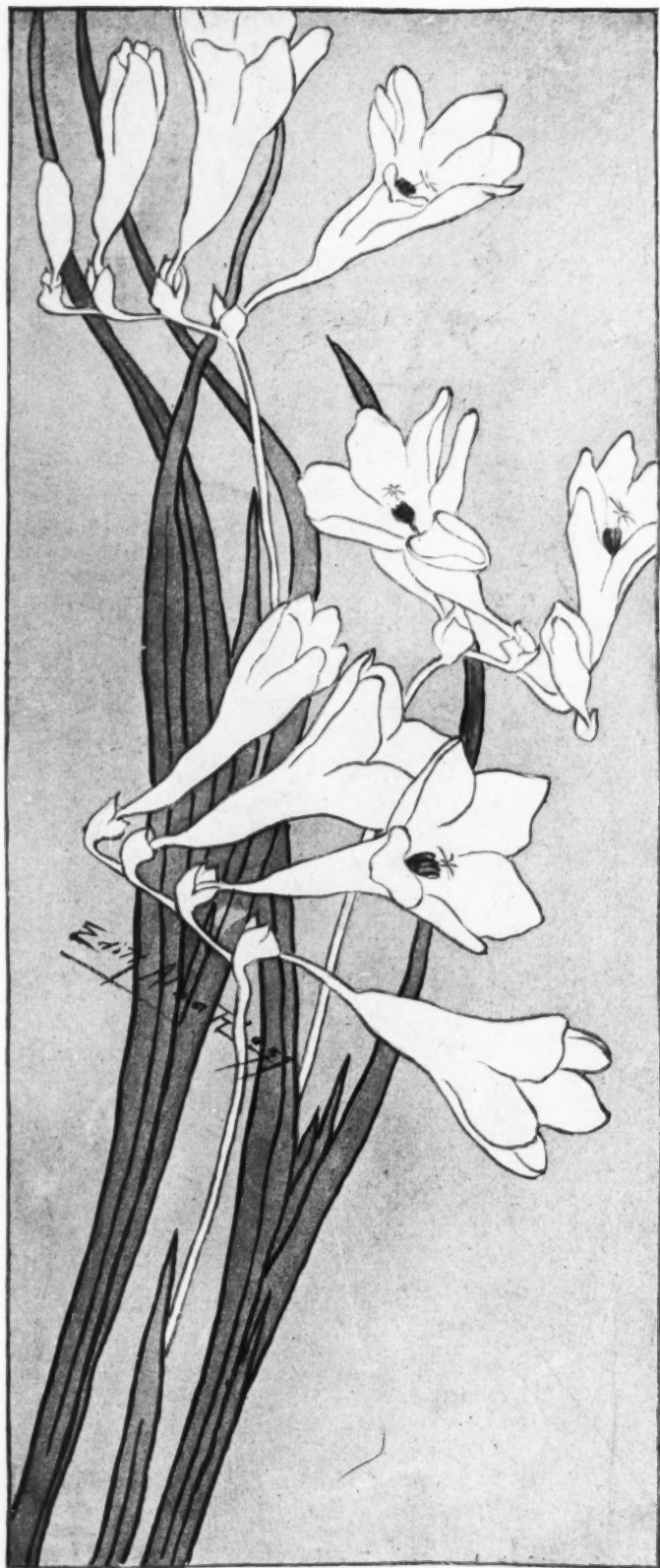
FREESIA DESIGN FOR PITCHER—MARY LOUISE DAVIS

(Treatment page 261)



MAY APPLE—ALICE WILLITS DONALDSON

(Treatment page 268)



FREESIA—EDITH ALMA ROSS (Page 257)

can be moistened with a drop of medium and turpentine, and ground over again.

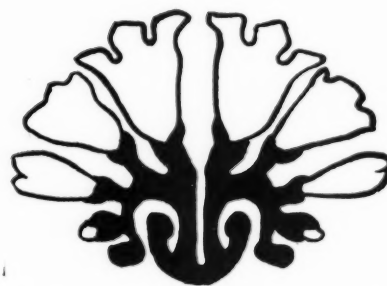
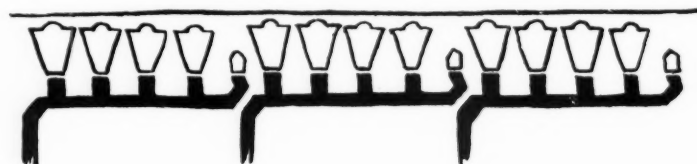
Clean your brushes in turpentine and press them into shape before laying them aside. They will keep in good condition much longer if you occasionally give them a good washing in soap and water.

When the plate has been fired, rub lightly with a small piece of emery cloth to remove any gritty feeling and set aside for the next lesson, which will be on applying a simple decoration.

## QUESTIONS

1. Does your pad wet through too quickly?  
Your silk is doubtless too thin. Use double thickness and only oil the pad very slightly.
2. Does the tinting seem full of tiny bits of fuzz?  
If so, probably the silk is too thin and the cotton works through. Or, it may be due to dust or lint from either the room or your dress. Best wipe it all off.
3. Does your tint seem full of little bubbles as you pad it?  
If it does, you have used too much medium in applying the color. You had best wipe it off and try again. Sometimes it is due to a very wet pad. Try a fresh one and perhaps that will make it all right.
4. Is the tint streaky and uneven?  
If you have used the color too dry it is apt to be uneven. It is best to see that any piece you are to tint is perfectly clean before applying the color.
5. In padding does the color seem to come off in spots?  
This is probably due to having your pad made too hard and tight. It should be loose and springy. And, again, it may be due to having your color too dry.
6. What is the proper consistency of the tinting color when mixed, ready for application?  
It should be smooth and creamy, and is used quite thin for very light tones. Experience must teach you many of these points, for it is by repeated trials with these problems that you gain any real knowledge.

(TO BE CONTINUED)



FREESIA DESIGNS—MARY LOUISE DAVIS



FREESIA—ETHEL E. GATES

## FREESIA

*Treatment by Jessie Bard*

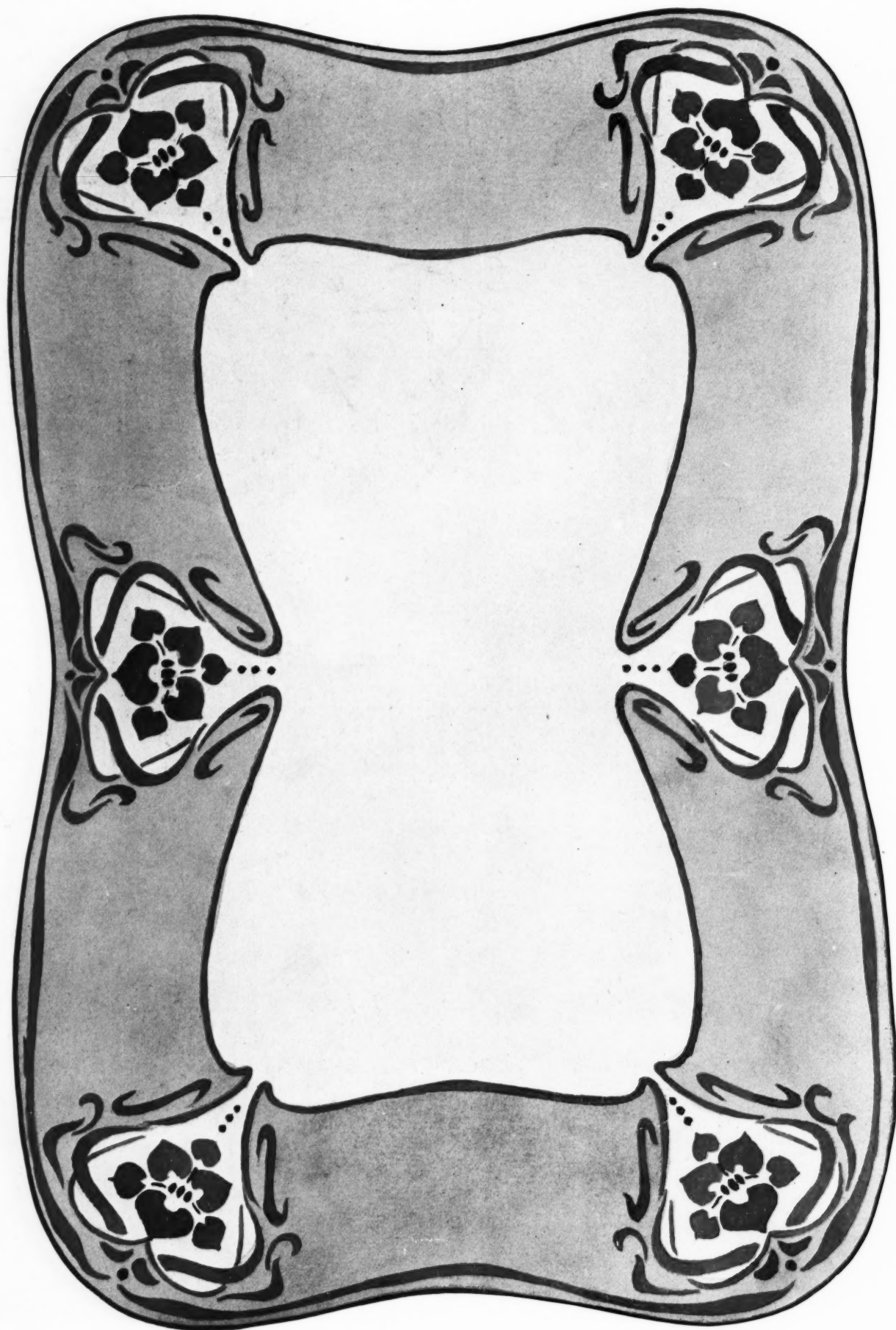
**D**ESIGN to be applied to a vase. Paint flowers White; shadows Violet No. 2 and a little Brown Green; stems Moss Green and a little Brown Green; leaves same at top, add Shading Green and a little Violet toward bottom.

Background light wash of Albert Yellow at top, shade down to Apple Green with a little Violet.

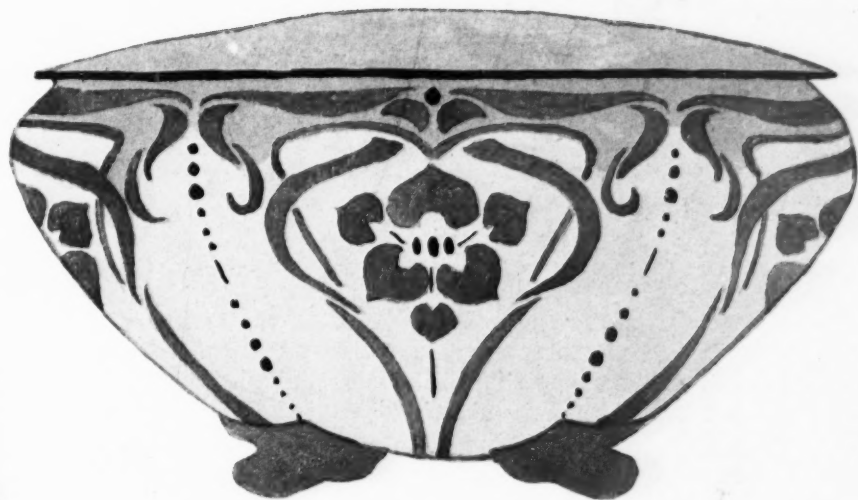
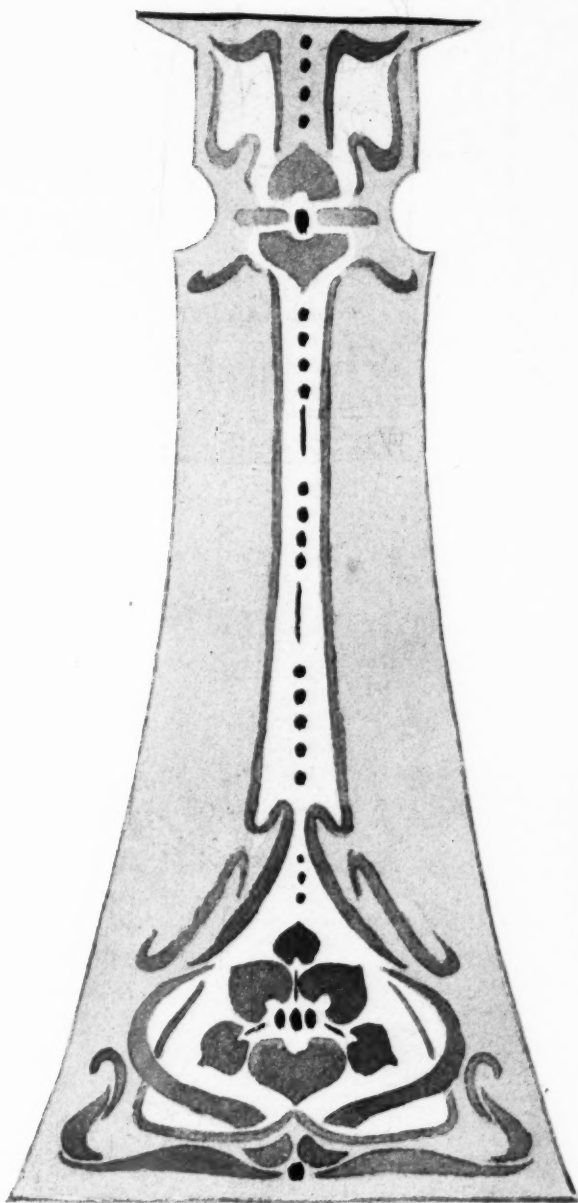
## ROSE JAR (Page 252)

*Mary Louise Davis*

**G**ROUND, dust on Copenhagen Grey for the first fire, giving a light dusting of Meissen Brown for the second firing. Flowers, white, with a slight shading of Yellow Brown and Albert Yellow. Stems and small spots on borders, bright green, made of Royal Green with a touch of Blue Green. Balance of design Black.



TRAY FOR TOILET SET, FREESIA DESIGN—EDITH ALMA ROSS



TOILET SET, FREESIA DESIGNS—EDITH ALMA ROSS

TOILET SET

*Edith Alma Ross*

THE freesia is a bulb having sweet scented flower ranging in color from a creamy white to a rich orange yellow. The study may be painted in the natural colors or monochrome as desired.

The designs comprising tray, candlestick and powder box are intended for a dresser set. They may be made to harmonize with any room by painting flat in several tones of one color or enamel. Add a line of gold on the edge and outline with gold if a richer effect is desired.

The design would be most pleasing over a soft ivory background as Trenton Ivory, and executed in two colors of gold—Red or Yellow Gold for the flowers and Green Gold for the stems and leaves.

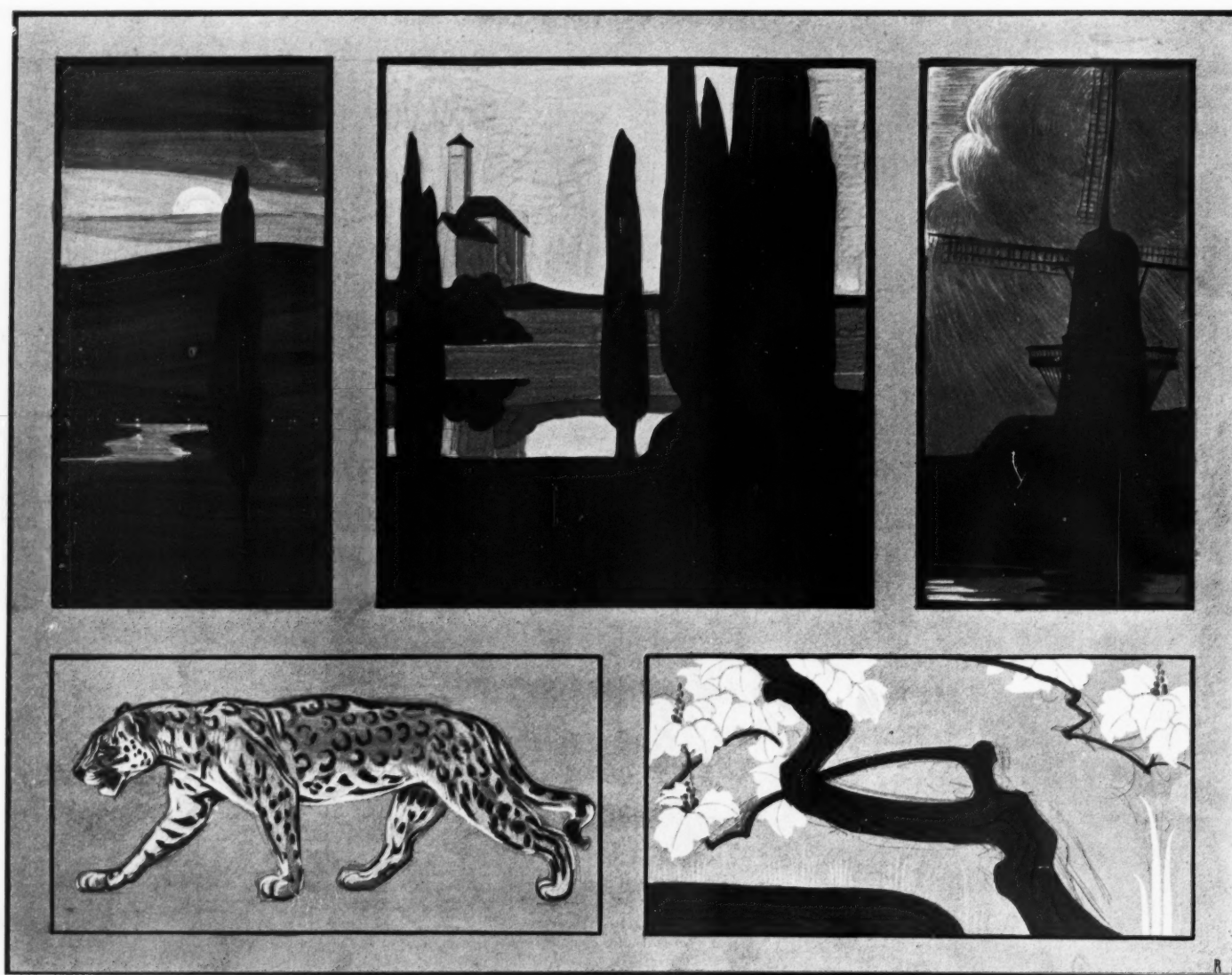
FREESIA (Page 254)

*Edith Alma Ross*

THIS design will repeat nicely on a vase. Outline flowers and stems with India ink. Oil all over balance of vase with special oil and dust with Pearl Grey and a very little Albert Yellow. (For oiling see treatment for freesia on page 269.)

Second Fire—Trace in design, oil leaves and dust with mixture of one part Moss Green, one part Shading Green, one-half part Grey for Flesh. Paint a thin wash of Albert Yellow and a little Grey for Flesh over flowers and stems. Paint in stamen with equal parts Yellow Brown and Brown Green.

Third Fire—Outline design with Grey for Flesh.



## POTTERY CLASS

*Frederick H. Rhead*

**I** WILL commence this third lesson on slip painting by repeating some of the suggestions offered in the last two lessons. Until you thoroughly understand the nature of the material and the changes it will undergo while being fired, the following instructions should be carried out to the letter:

I. If the color is not applied heavily enough, it will partially or wholly disappear during the firing, consequently let your deposit of color be a layer of color and not a wash as in water color; and further, let it be an even layer.

II. If the condition of the clay piece is not quite moist or "green" while these layers of color are being applied, they will partially or wholly "peel" or crack from the piece, either before or during the firing; consequently, never at any time until the piece is finished allow it to approach even the "hard green" state. If you are not ready to paint directly after the piece is made, place it on a damp plaster setter, cover it up with a damp cloth and keep it in a damp place until you are ready to decorate it. If the piece is not too soft, and if the shape will permit, you may turn it upside down on the setter; this will prevent the top from drying sooner than the remainder of the piece.

III. If your colored slips seem to be full of little specks of a darker color, your stains have not been properly ground; there is nothing for you to do but to put the slips through a hundred mesh sieve and regrind the residue.

IV. Before you attempt to paint an elaborate shape, confine your efforts to small trial pieces as suggested in the last lesson, and to tile.

Be sure to paint some tiles or slabs, at first. Let these be quite small, say, in such sizes as 3" x 4", 2" x 3½", 5" x 7", in fact, any size except that of the ordinary tile which is 3" x 3" and 6" x 6". Make your tile thicker as you increase its size. A tile measuring 2" x 3½" may be ⅜" thick, and a tile measuring 5" x 7" should be ½" thick. These tiles will be thicker than the regulation tile, but this will not matter, especially as you will be more likely to have slabs that will not warp in the kiln. Now, having made the slabs, which have been neatly beaten and cut to the required size, you will select your subject, and commence to paint.

In one of the accompanying sheets of drawings I have given three sketches of landscapes for the purpose of suggesting a type of decoration especially suitable for slip painting. In each instance the landscape is painted in four or five tones of the same color. A small batch of black or any dark color is mixed and then a range of lighter tones is mixed by adding different proportions of white slip to the darker color. A suitable palette may be made up as follows:

- Tone No. 1, nine parts dark color, one part white slip.
- Tone No. 2, eight parts dark color, two parts white slip.
- Tone No. 3, seven parts dark color, three parts white slip.
- Tone No. 4, six parts dark color, four parts white slip.
- Tone No. 5, five parts dark color, five parts white slip.

Tone No. 6, four parts dark color, six parts white slip.  
 Tone No. 7, three parts dark color, seven parts white slip.  
 Tone No. 8, two parts dark color, eight parts white slip.  
 Tone No. 9, one part dark color, nine parts white slip.  
 Tone No. 10, ————— pure white slip.

Mat glazes will be found the most suitable covering for decorations of this character and color scheme. All the mats given in previous articles are more or less transparent and a painting of two or more tones will be distinctly seen, though the effect will be more or less quiet according to the difference in the depth of the tones and in the color or thickness of the glaze.

For landscapes, a soft blue or green mat glaze will be found the most satisfactory covering, although if you do not mind the extra trouble of grinding, you might use two or three colors of glazes and paint them on the slab over the decoration much in the same manner as you would tint a photograph, except that the glaze must always be of suitable thickness.

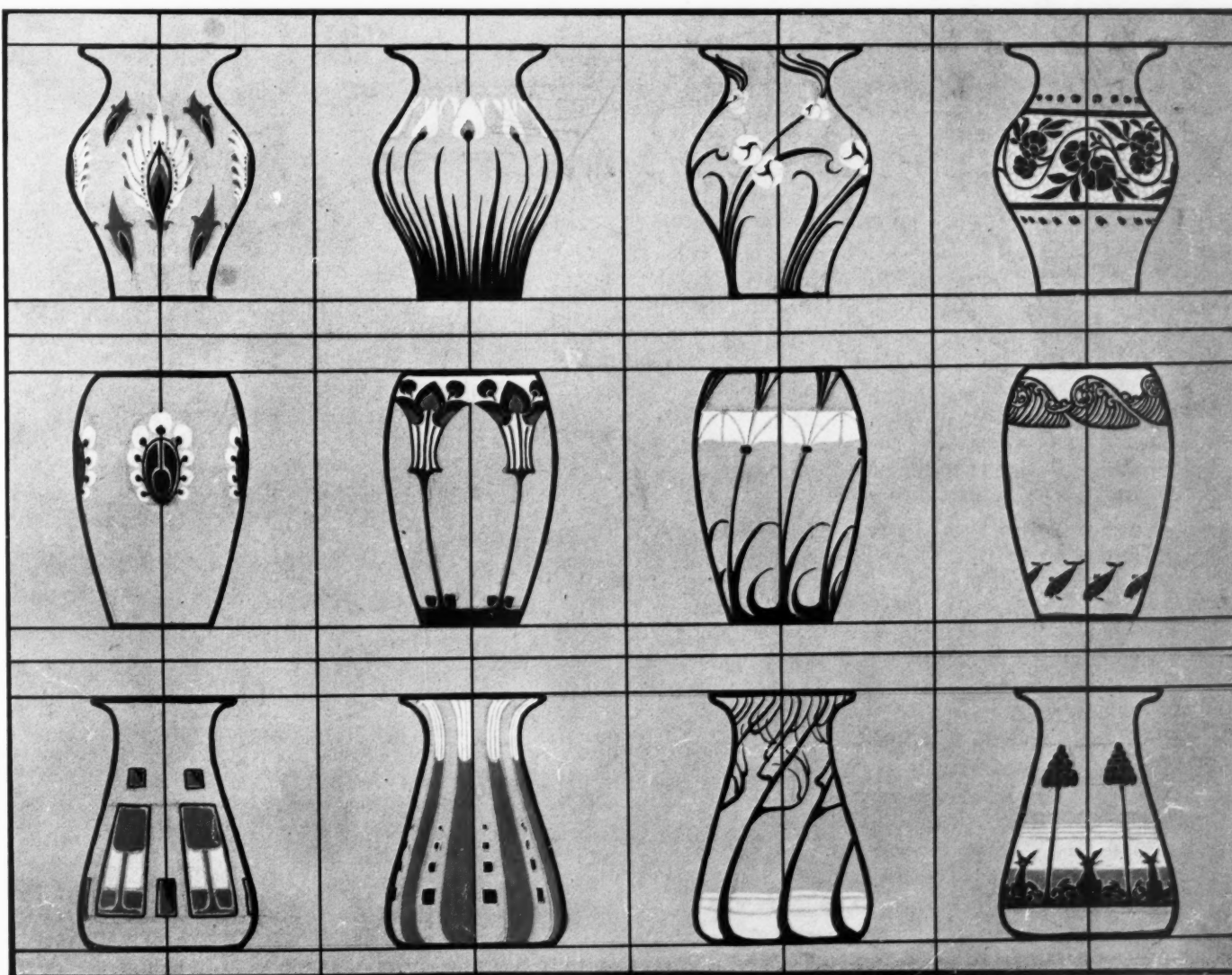
Study the changes in the color scheme as you vary the combinations of clay and glaze colors on different slabs. Notice that a quiet green mat will barely change a strong blue slip, that it will blend into a medium blue, producing a soft blue green, and that all lighter tones down to the pure white will be more or less green, but at the same time it will be noticed that the relative depth of the different tones will remain exactly as they were painted. A brown slip under a blue mat will produce purples and greys, with blues when there is pure white.

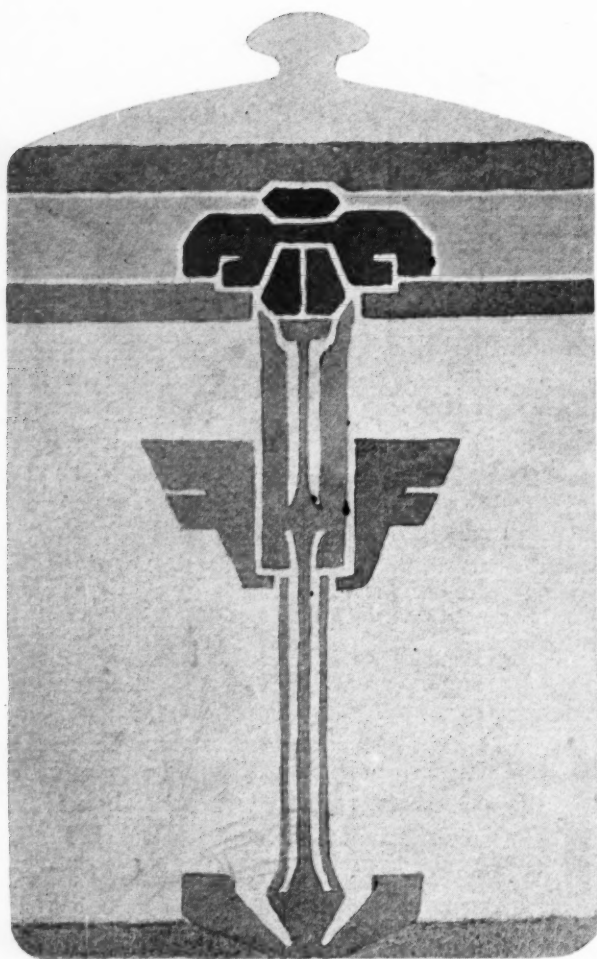
In painting such landscapes, you may find it advisable to, as far as you can, paint in lighter colors on a dark ground as in darker colors on a light ground; this is to say, to begin at one end of the scale and work to the lighter or darker color.

In the windmill sketch, the sky tone is painted over the whole slab, and the darker foreground and windmill is painted on this ground.

In the landscape with the single poplar tree, the sky tone is first painted, but the lower portion of the slab is slightly darker than the top. When this ground color is dry enough to paint on, the moon, stream, the small light touches suggesting lights, and the tree are added. Understand that all gradations of tone in the sky and foreground must be made before the other portions of the landscape are added; in fact they should be painted as if they were to be the entire landscape. The center landscape is painted in much the same manner. First the sky, which is painted over the whole slab, then the details, in the order as they appear from the background to the nearest foreground. The rich palette of brown, green and yellow, with the yellow glaze (the combination used by the American Art Pottery) was given in the last article.

No difficulty will be experienced in producing these effects if the colors are well ground and if the yellow glaze is not too dark. This palette is very suitable for natural landscapes, and except that the touches of color must be heavy enough to stand the fire, these may be painted in the same manner as one would paint in oils. Certain animals make interesting subjects for panels, chiefly on account of





TEA CADDY, RUDBECKIA DESIGN, THIRD PRIZE—HANNAH B. OVERBECK (Treatment page 264)

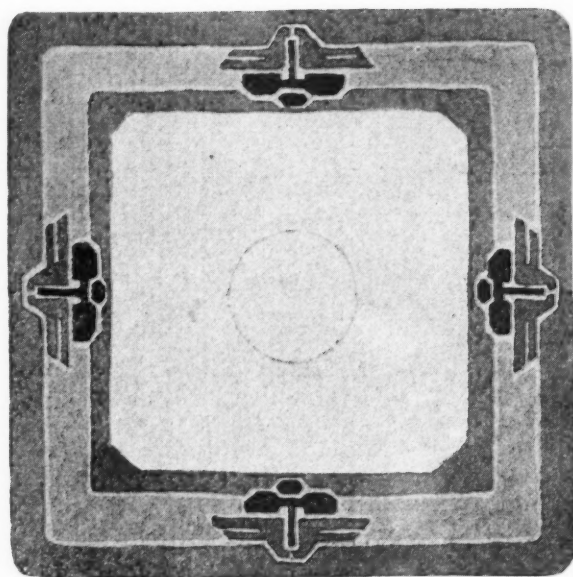
the comparative ease in suggesting the texture and color of their hides. When painting such an animal as the leopard or tiger, a soft blue-green ground is advisable. The yellow glaze which is afterwards applied will change the color to that of a rich olive green. The animal may then be painted in yellow, brown and white, I again repeat that *every* touch of color should be heavy enough to stand the fire. A pupil may carefully paint in the background successfully, suggest the body of the animal and then timidly paint the spots or stripes, which would positively disappear while the slab was being fired. I suggest that there are possibilities in pottery panels both in natural and conventional work.

The former should be confined to panels which are used for pictures, and the latter should be done in accordance with the architectural surroundings, whether the panel is a detail in the furniture or in the building. There is many a painter who would use a palette of clay colors and many an architect who would use pottery panels if some of our studio potters would seriously attempt this class of pottery, thereby showing its possibilities.

In the second sheet of sketches I suggest four ways of arranging a pattern on a pottery shape:

- I. The spot or panel arrangement.
- II. The perpendicular arrangement.
- III. The diagonal or spiral arrangement.
- IV. The border arrangement.

The shape itself will more often than not suggest the design, especially if it is neatly divided into three, six, eight, or any suitable number of divisions.



TOP FOR TEA CADDY—HANNAH B. OVERBECK

#### QUESTIONS.

W. M.—“I want to give my pupils a severe but reasonable test in design, what would you recommend?”

I know of no better test than that given in the European Art School. As nearly as I can remember, the pupil is requested to make a drawing from nature of any flowering plant. From this he must make a design to fit a circle of about 10" in diameter, a square of about 6" and an oblong of about 12" x 6". One of these designs is to be in two colors, another three, and the last is left entirely to the judgment of the student. You will see that this is a design test pure and simple. There are no practical considerations what ever.



JUG, THIRD PRIZE—CHARLES BABCOCK

*Treatment by Jessie Bard*

**G**O over all of design with gold except small diamond-shaped figure.

Second Fire—Oil diamond-shaped figure and dust with two parts Yellow Brown and one part Albert Yellow. Tint handles, lid, lower part of pot below design and grey part in panels with very thin wash of Yellow Brown Lustre; dilute lustre with oil of lavender; retouch gold.



NATURALISTIC STUDY OF CYCLAMEN—CHARLES LEE WIARD

STUDY OF CYCLAMEN

*Charles Lee Wiard*

**A**FTER drawing in design, lay in background of Blue Green or Yellow Green toned with Blue Green. Paint the leaves with Grey Greens using Deep Violet for toning.

Paint the flowers in with Grey for White Roses, using American Beauty and Crimson Purple for the color. Wash out the high lights. For the stems use Crimson Purple, Sepia Brown and a little Olive Green, also a little Pompadour.

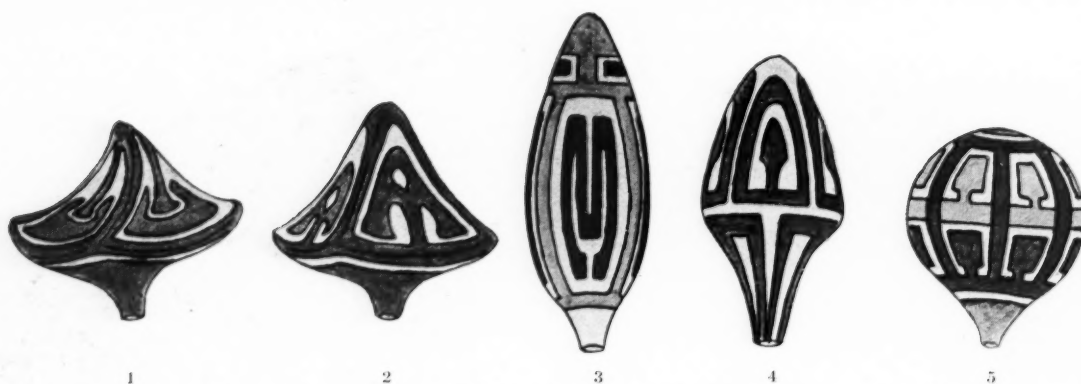
FREESIA DESIGN FOR PITCHER (Page 252)

*Mary Louise Davis*

**G**ROUND Black. Leaves and stems Dark Green. Flowers Pearl Grey with touches of Pink made of Pompadour thin.

SHOP NOTE

Mr. Gus. Dorn, of the Dorn's Ceramic Supply Store of San Francisco, is at present in New York buying the new china for Fall import.

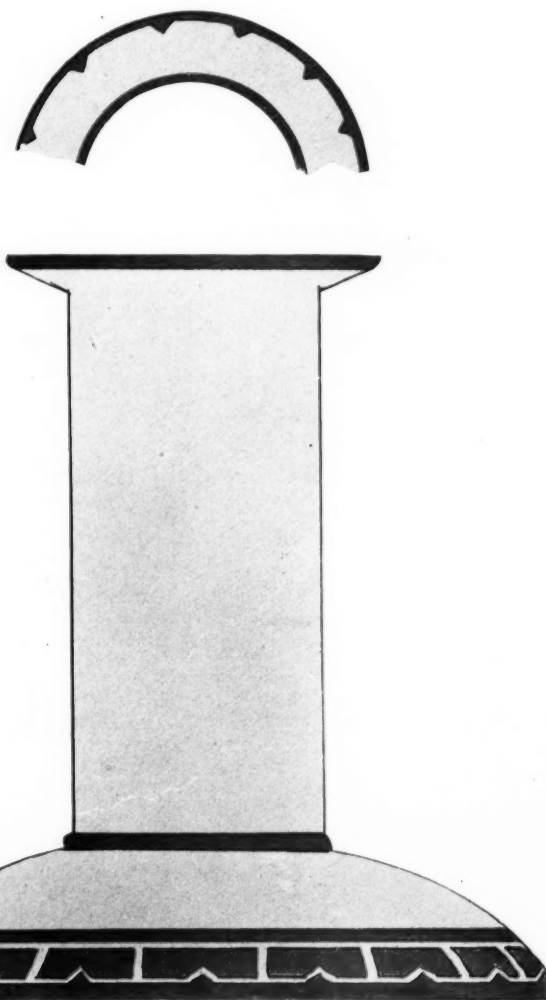
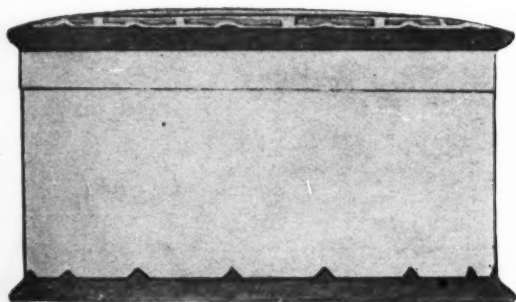


HAT PIN TOPS, FIRST PRIZE—HALLIE DAY

- 1—Done in two shades of green and outlined in red.  
 2—Done in gold on a green ground and outlined in black.  
 3—Black portion done in gold; grey in silver and outlined in black on a light blue or green ground.  
 5—Black portion is Gouache Chocolate Brown put on heavy and fired; then copper lustre and fired; grey por-

tion is Gouache Minton Green put on heavy and fired; then copper lustre and fired; and the white portion is gold.

4—White portion is gold; the grey is Gouache Minton Green put on heavy and fired and then stippled with gold, and the entire design outlined in black.

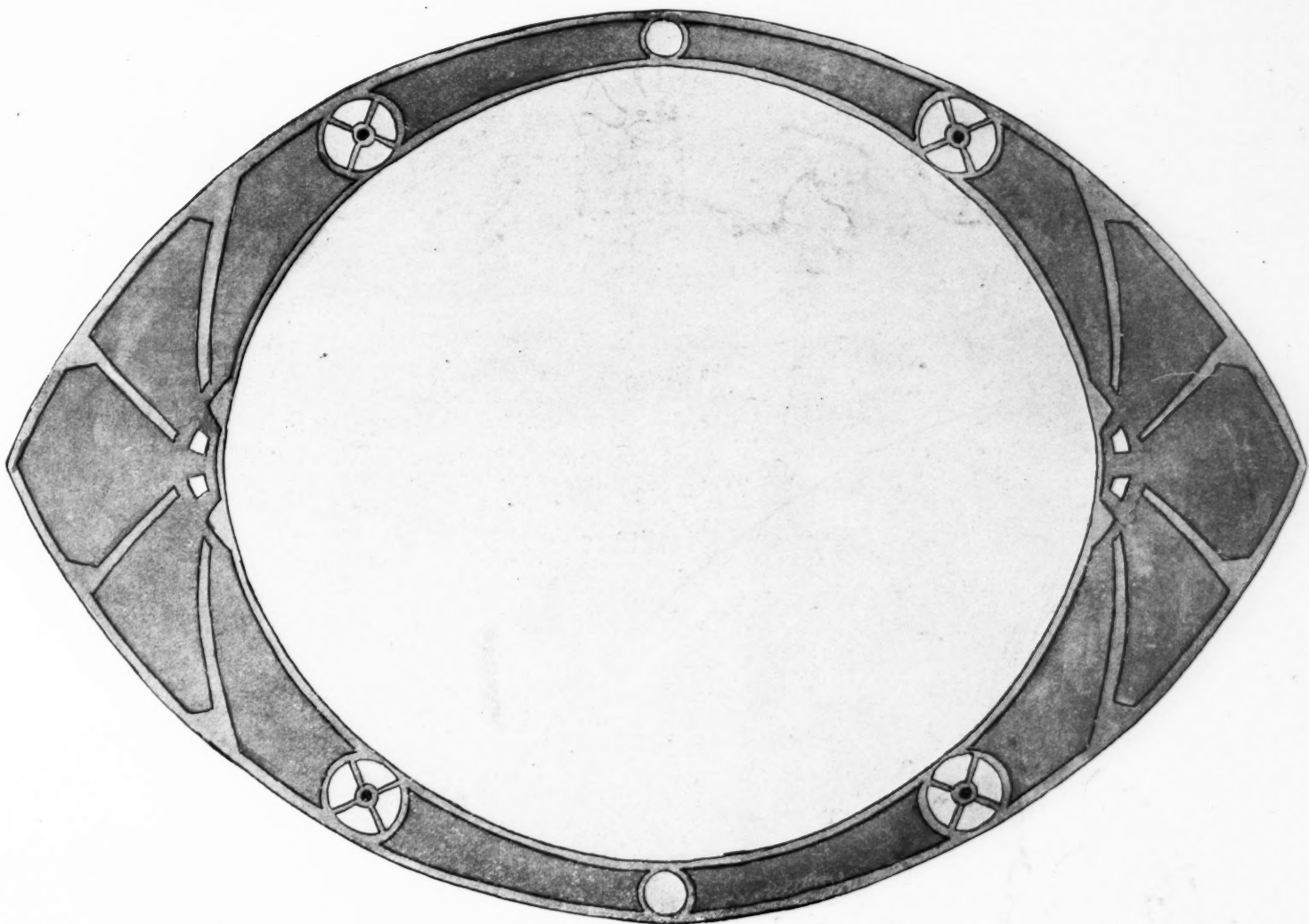


TOILET SET, THIRD PRIZE—MARY LOUISE DAVIS

TREATMENT BY JESSIE BARD

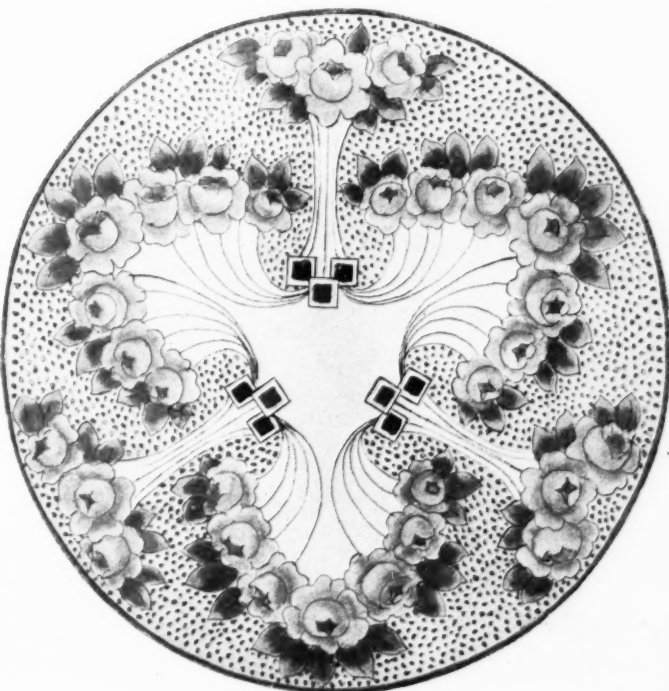
FIGURE of design, White Gold, bands, Roman Gold.  
 Second Fire—Oil over all except gold with Fry's

special oil and dust with mixture of one part Aztec Blue, one Sea Green, three parts Ivory Glaze, one-fourth part Yellow Green. Clean off gold and retouch.

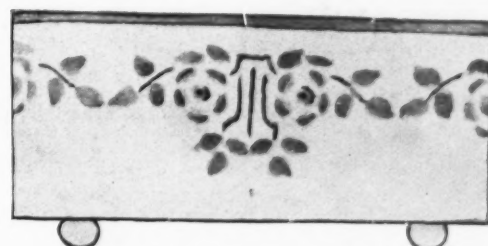
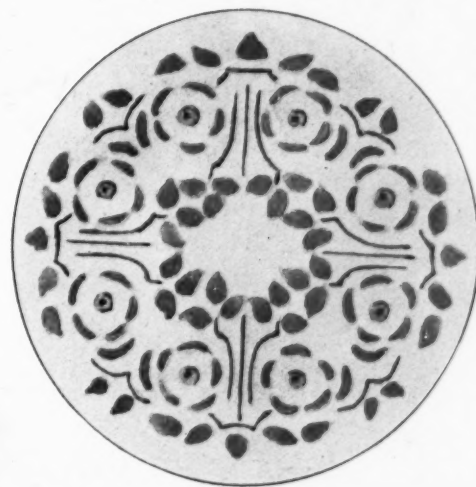


CRAB PLATE, SECOND PRIZE—ELEANOR STEWART

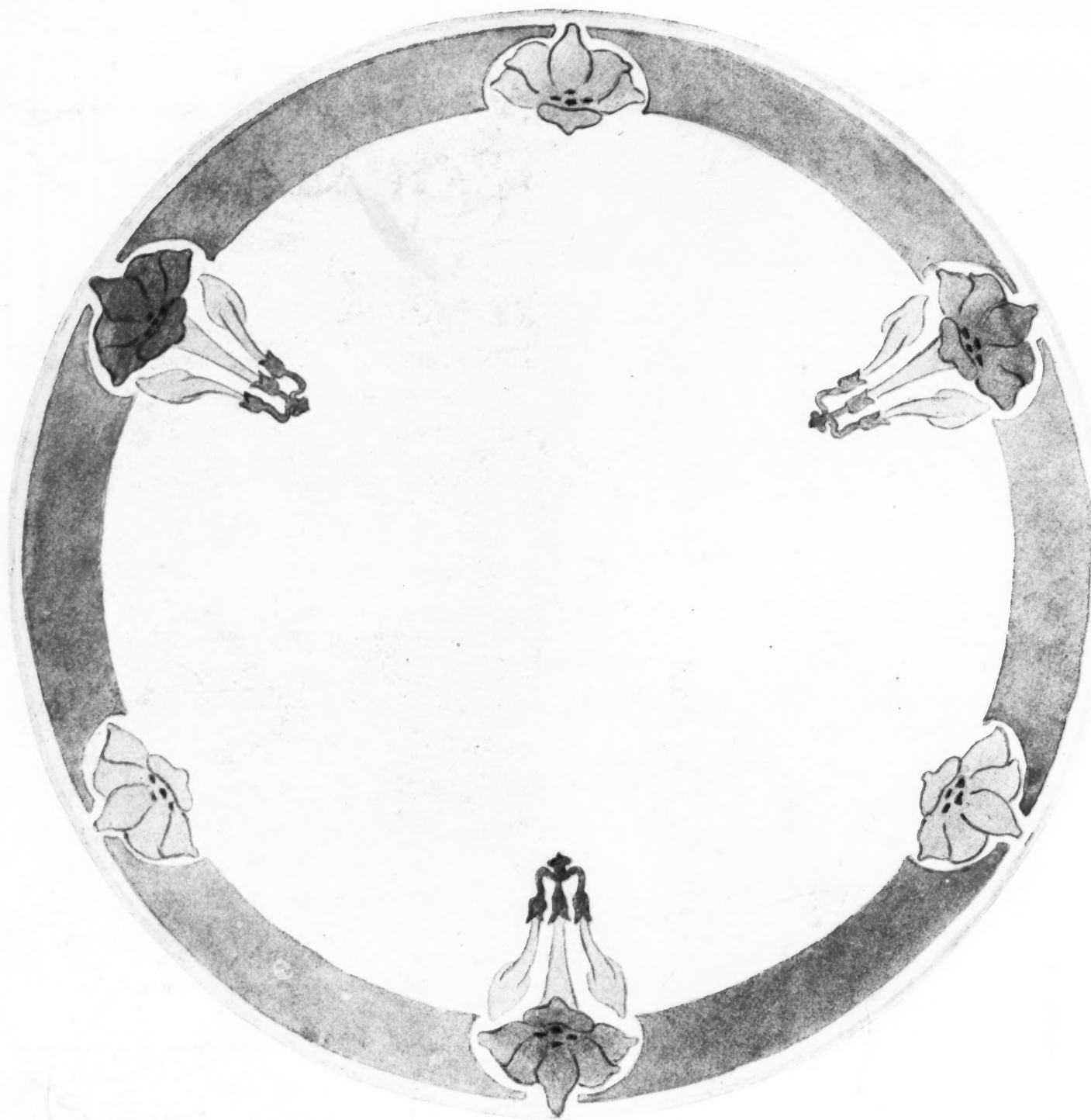
(Treatment page 266)



SAISUMA BOX, THIRD PRIZE—M. C. McCORMICK  
(Treatment page 266)



JEWEL BOX, THIRD PRIZE—ALICE B. SHARRARD  
(Treatment page 269)



FREESIA DESIGN FOR PLATE—HENRIETTA BARCLAY PAIST

## FREESIA BORDER (Page 250)

*Henrietta Barclay Paist*

**T**HE flower is pale yellow. Use Lemon Yellow, softened with a little Yellow Ochre; stamens Yellow Brown. For the panels between the units lay tint of Grey Green outlined with Gold—or if used on vases or creamer and sugar as a border Gold may be used for panels, outlining with Green. For green of the calyx and stems use Grey Green or mix Olive Green with Neutral Yellow, equal parts.

The units of design on page 266 may be adapted in various ways. A Gold background for the triangle would be effective.

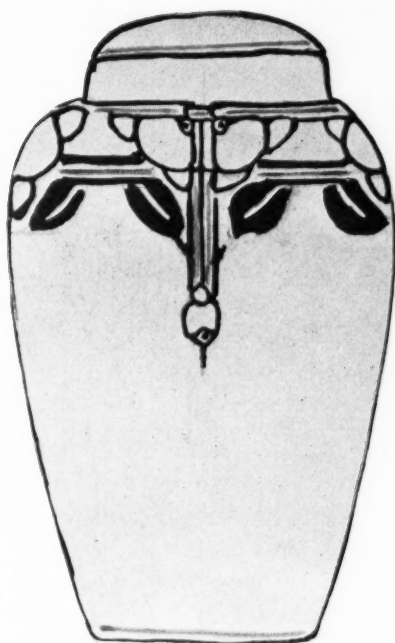
## TEA CADDY (Page 260)—HANNAH B. OVERBECK

*Treatment by Jessie Bard*

**T**RACE in design, oil flowers with special oil and dust with mixture of two parts Albert Yellow, one part Yellow Brown, one part Peach Blossom, four parts Ivory Glaze. Oil remainder of design and dust with one part Shading Green, one-half Yellow Green, four Pearl Grey.

Second Fire—Oil all over caddy and lid. Wipe out flowers, dust with Pearl Grey with a very little Apple Green.

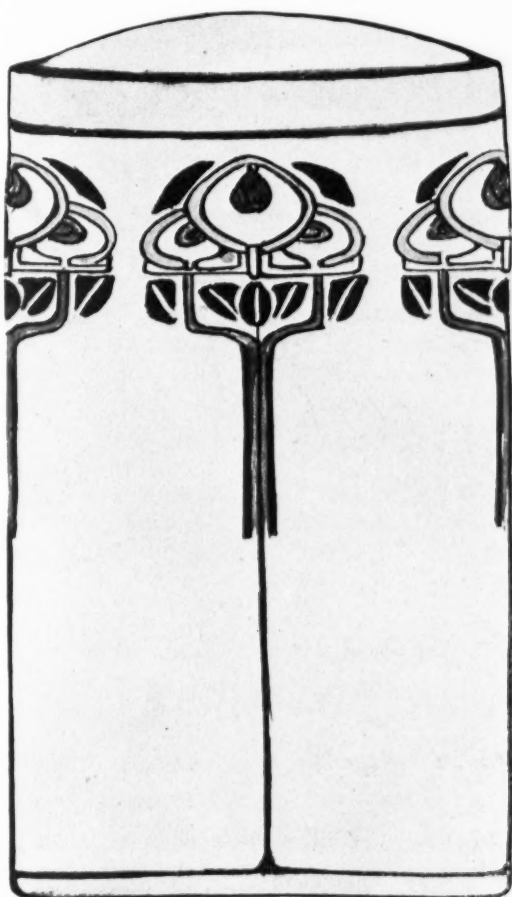
Third Fire—Oil panel between stems. Dust with two parts Pearl Grey, one part Grey for Flesh and a very little Apple Green.



SALT SHAKER—K. E. CHERRY

**T**RACE design carefully and outline with gold, leaves are flat gold.

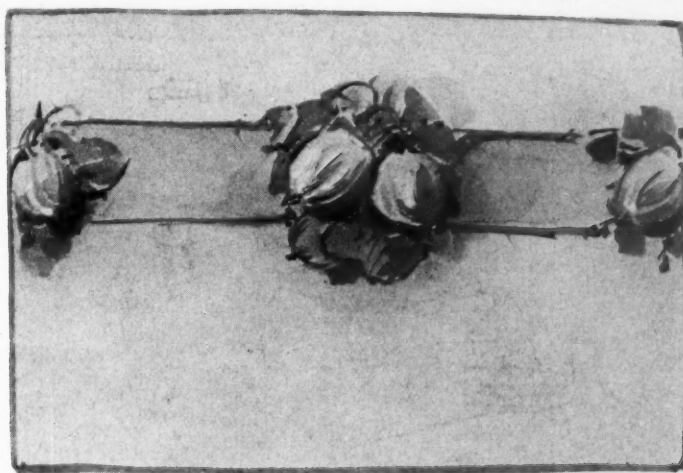
Second Fire—Paint touch in center of rose with Albert Yellow and Yellow Red. The fine grey line between gold is Yellow Green with a touch of Sea Green.



TALCUM SHAKER—K. E. CHERRY

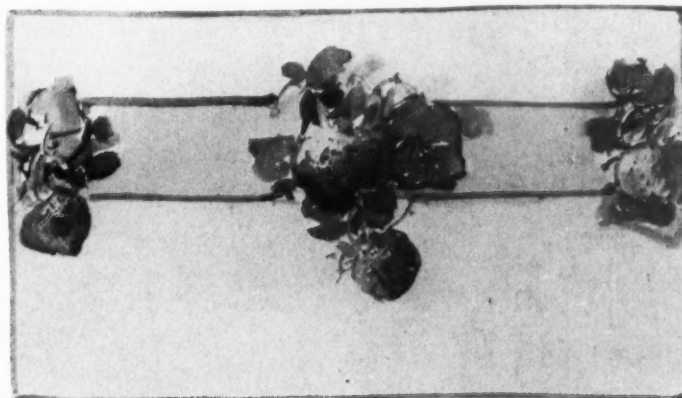
**L**AY in design with gold.

Second Fire—Wash over large white places in roses with Yellow Lustre very thin; paint centers of roses with Yellow Brown. Upper and lower band with Yellow Brown Lustre.



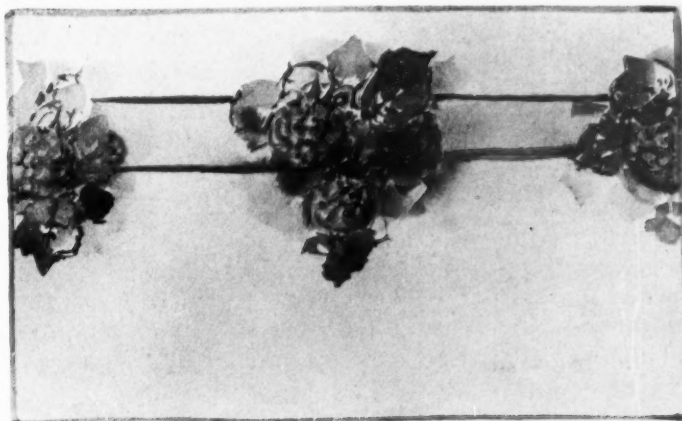
GOOSEBERRIES—K. E. CHERRY

**B**ACKGROUND is painted in back of design with Brown Green, and Yellow Green. Gooseberries, Apple Green, Yellow, Shading Green; in leaves use Apple and Shading Green.



STRAWBERRIES—K. E. CHERRY

**B**ACKGROUND is painted with Brown Green and Yellow Brown. Strawberries are Yellow Red, Blood Red, and Yellow; leaves are Brown Green and Moss Green.



BLACKBERRIES—K. E. CHERRY

**T**HE design is well drawn in; then the background is painted in, back of design, use Brown Green with a little Yellow Brown. The berries are Banding Blue, Royal Purple with a touch of Black in the darkest parts; the leaves are Moss Green, Brown Green.



FREESIA DESIGN FOR VASE—MARY LOUISE DAVIS

**G**ROUND—First fire, dust with Copenhagen Grey. Second fire, trace in flowers, light dusting of Deep Blue Green over all except flowers. Flowers, pale yellow; use Albert Yellow with a touch of Copenhagen Grey. Stems and leaves Brown Green with a little Royal Green.

✿ ✿  
CONVENTIONALIZED DESIGN (Page 254)

*Treatment by Jessie Bard*

**T**HE entire design could be used on an 11-inch cylindrical vase, carrying the heavy stems down to the bottom of vase and omitting the stems that drop down from the little border at top.

The two upper parts of design could be adapted to a bowl by making a straight border at the top and placing the set figure at intervals around the center of bowl.

First Fire—Outline flowers with gold and the stems a flat wash of gold.

Second Fire—Go over the stems again with gold so they will look smooth and solid; put a thin wash of Yellow Lustre over buds and flowers.

Third Fire—Go over entire surface except flowers with Light Green Lustre; pad it if necessary to get it even.

Fourth Fire—Thin wash of Dark Green lustre over stems.



FREESIA BORDER UNIT

## HONEYSUCKLE

*Treatment by Jessie Bard*

**P**AIN'T the open blossoms with Albert Yellow, Blood Red and Carnation. Buds are stronger color, use Blood Red and Carnation; Stamen, Blood Red; leaves, Shading Green and Apple Green and add Violet No. 2 for shadows.

Stems—Blood Red and Violet and put strong touches in with Brown Green.

Paint background with Violet No. 2, Blood Red and Apple Green blended together.

✿ ✿  
SATSUMA BOX (Page 263)

*M. C. McCormick*

**O**UTLINE design Brown. Roses, Hancock's Carmine with a little Brown, 4 or 17.

Leaves, Apple Green toned with Deep Purple and Brunswick Black.

Small squares, upper two a dark tone of Brown made of Brown 4 or 17, Brunswick Black and Yellow Ochre. Centre square a darker tone of green used for the leaves,

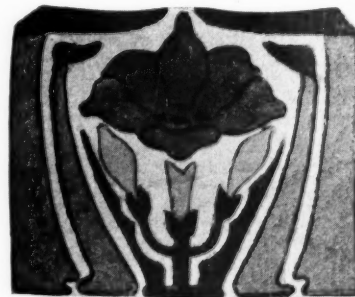
All in enamels, composed of one-half Hancock's Hard White Enamel and two-thirds Aufsetzweiss. Dotted background done in gold.

If you cannot procure the Satsuma ware, first tint your piece with Ivory Yellow, with a touch of Black.

✿ ✿  
CRAB PLATE (Page 263)

*Eleanor Stewart*

**O**UTLINES, Black; tint whole surface of plate with Neutral Yellow and fire; paint leaf forms with New Green and pad, when nearly dry dust with same. Paint flowers with Albert Yellow and background with Neutral Yellow to deepen tone of border.



FREESIA BORDER UNIT



HONEYSUCKLE—F. N. HARLOW



No. 1

TILES—ALICE WILLITS DONALDSON



No. 2

## TILE No. 1

*Treatment by Jessie Bard*

**O**IL all over with special oil and dust with mixture of one Grey Green, one Grey Yellow, one-half Albert Yellow.

Second Fire—Outline with Black.

Third Fire—Oil over all but sky and dust with two parts Grey Yellow, one New Green, one Grey for Flesh.

Fourth Fire—Oil tree trunks and dark foreground and dust with same color as last time. Paint dark part of tree with Black Green. Oil clouds in sky and dust with Fry's Coral enamel.



## TILE No. 2

*Treatment by Jessie Bard*

**P**AIN'T special oil over dark places, use a little Black in oil. When dry enough dust with mixture of two parts Copenhagen Blue, two parts Pearl Grey, one Apple Green. Oil lights in trees and dust with one part Sea Green, two Pearl Grey. Oil sky back of clouds and also the path. Dust with three parts Pearl Grey, one Violet No. 2, one-half Yellow Brown. Clean out clouds so they are perfectly clear and fire.

Second Fire—Touch up any imperfections that may have been made in first fire.

Third Fire—Oil all over and pad oil. When dry, dust upper half of tile with three parts Pearl Grey, one Lemon Yellow; for lower part add one part Sea Green.

## DESIGN FOR BOWL

*Amy Dalrymple*

**T**HIS is intended for a pottery decoration but it can be executed over glaze.

We suggest as a color scheme a tint of Ivory inside, Yellow Brown outside and fire triangular dark ornament and lighter bands Dull Red. Pompadour with a touch of Black. Square ornament and darker bands, Dull Blue, Banding Blue and Black. Lighter triangular forms and lines, Royal Green and Black. After firing dust with Pearl Grey or Grey for Flesh.

## ANOTHER TREATMENT BY JESSIE BARD

Oil light figure and two bands and dust with two parts Yellow Brown, one Yellow Green. Oil dark figure and upper band and dust with one part Shading Green, two parts Meissen Brown, one Pearl Grey.

Second Fire—Touch any edges and uneven places so color is perfectly smooth and edges are clear.

Third Fire—Oil all over design and background and pad it. When dry, dust with three parts Pearl Grey, one Yellow Brown.



## MAY APPLE DESIGN (Page 253)

*Treatment by Jessie Bard*

**T**HIS design would adapt itself to an all-over pattern on a jardiniere. Oil all over jardiniere and pad; when dry dust with mixture five parts Pearl Grey, one Lemon Yellow, one Apple Green.

Second Fire—Make a careful drawing covering whole surface, outline flowers with Grey for Flesh and Apple Green;

paint leaves very smooth, leaving veins, with one part Shading Green, two Yellow Brown, one-half Violet; centers of flowers, Yellow Brown and a little Brown Green. Wash stems with Yellow Green and Yellow Brown.

Third Fire—Strengthen leaves with same color as in second fire; paint Lemon Yellow over center of flowers, stamen Auburn Brown and a little Yellow Brown.



#### FREESIA DESIGN (Page 250)

TREATMENT FOR OILING AND DRY DUSTING BY JESSIE BARD

**T**RACE the round design in inside of bowl and go over outline with a grey India ink line. Watch drawing very carefully, making corrections as you outline. If line is least bit black, grey it by scratching lightly across it with a pen-knife, then outline with Grey for Flesh. Place border design on outside of bowl in same manner, if bowl is straight, one or two bands may be added near the edge of the inside.

Second Fire—Paint Fry's special oil over leaves and stems in center design, use a No. 4 square shader, dip it in oil and work almost all the oil out of brush by rubbing it on a flat surface and then apply it lightly to parts to be oiled, being careful not to leave brush marks; let it stand an hour or more until the oil does not look shiny when held to the light, then dust over this a mixture of three parts Pearl Grey, one part Shading Green. The colors should be rubbed together well before applying to china; the color is applied in powder. Drop powder over the oiled places with a palette knife, then take a new No. 8 square shader and rub the color over the oiled place very gently so you do not disturb the oil; color should look dry and even showing no brush marks.

Next, light parts of leaves should be oiled in same man-

ner and dusted with two parts Ivory Glaze, one part Grey Green; then the dark places in flowers with one part Yellow Brown, one Pearl Grey, one Ivory Glaze; next, the light parts of flowers and buds with three parts Ivory Glaze, one part Albert Yellow.

Dust outside of bowl in same manner and the bands last. Clean off all oil around outlines between each dusting. An orange stick is good for scratching clean edges. Be sure to clean all background well before firing.

Third Firing—Oil all over center design using a No. 10 or 12 square shader; use more oil than in second fire; pad with a piece of silk over cotton. Have silk double; when pad becomes covered with oil, move cotton to a dry place in silk and continue padding until oil does not come off on to the silk. Clean oil from flowers and let it stand as in second fire. For dusting color over large surface use a piece of cotton. Cover oil well with the color before rubbing with cotton so it does not touch the oil. When oil is dry enough dust with five parts Pearl Grey, one part Lemon Yellow. Oil all over outside of bowl and dust with same mixture.

Design for vase on page 251 can be treated in the same way.



#### JEWEL BOX, ROSES (Page 263)

*Alice B. Sharrard*

**T**HIS dainty design would be quite artistic worked entirely in gold on white, with gold for rims and the small feet of box.

A more elaborate treatment would be a gold ground with design in flat enamels, using green for leaves and pink for roses, or the entire decoration in green.



BOWL—AMY DALRYMPLE

(CONTINUED FROM EDITORIAL PAGE)

has yet been presented to the Advisory Board by the members, who have had a whole year to consider the matter. The time is drawing near when the decision must be made. The resolutions state clearly the conditions which made it necessary to adopt them and also the plan which will be followed for disbanding the League if it is found to be necessary and the disposition which will be made of the funds.

The last of the designs in this year's study course have been criticised and returned to members. The work for the year has shown much improvement over last year, and many will look back to this year as having been one of great opportunity.

Owing to the fact that the annual exhibition of the Chicago Ceramic Art Association has been postponed until next Fall, there will be no opportunity for League members to exhibit at the Art Institute this year.

MARY A. FARRINGTON,  
President of N. L. M. P.

710 Barry Ave., Chicago.

### ANSWERS TO CORRESPONDENTS

Mrs. E. M. R.—For the design by Miss Margaret Overbeck, a good Red Violet can be made of Pearl Grey two parts, Violet No. 2 one part. A good Blue Violet of Aztec Blue one part, Violet No. 1 one part, Copenhagen Grey two parts. A Grey Violet can be made of Pearl Grey one part, Grey for Flesh one part and Violet No. 2 one part. For the bowl, page 208, the entire surface is tinted and fired before applying the design. Then the design is drawn and all background parts tinted again leaving the design the lighter shade left by the first tinting.

M. H. M.—If you have proper burnishing sand it will not scratch or scour off the gold if it is good gold, properly fired. Your gold was probably under-fired. Rub gently with a circular motion and if the gold is good and well fired it will come out with a beautiful surface.

L. M. G. T.—Either the oil or Balsam of Copaiba can be used in the medium. By itself it is sticky but the oil of cloves cuts it and leaves it in

proper working condition. When gold is precipitated, the alloy is precipitated at the same time. In treating the liquid poured off the gold, use the same quantity as before. No, the boxes of prepared gold (Roman) do not contain a pennyweight. Pure gold powder is worth \$1.50 a pennyweight.

J. L. B.—It would not be a safe thing to fire tinting over asphaltum in the kiln, it might fly over on to other pieces. If you want to leave the present bright brown glaze for the design and make the background mat, we would suggest drawing the design and then oiling and dusting the background, cleaning out the design before firing. Have we understood your question?

O. W.—There is very little real difference between the colors of various makes. Most American makers of colors buy the foreign colors in bulk and rebottle them and give their customers the benefit of part of the discount allowed by the wholesale dealers. The wholesale dealers keep up the retail price as they would rather sell wholesale. Of course, some of the small dealers allow a bigger discount than others; they judge for themselves how much they can allow their customers. There are two principal makers of colors for over-glaze decoration—La Croix, Limoges, France, and Muller & Hennig, Dresden, Germany. But there are many other manufacturers. Most of these manufacture their colors from the same formulas, but, of course, some new formulas are discovered from time to time. There is no book on the various makes but there is a book on formulas for making colors by Brongniart, which is quite reliable. An article by Louis Franchet on this subject has also been published last year in *KERAMIC STUDIO*. There is no sure way of always having the same color but to buy a large quantity at one time, as materials change according to the part of the world from which the supply comes. You can always test a new looking color and be sure of your results.

### HAZELNUTS

*Treatment by Jessie Bard*

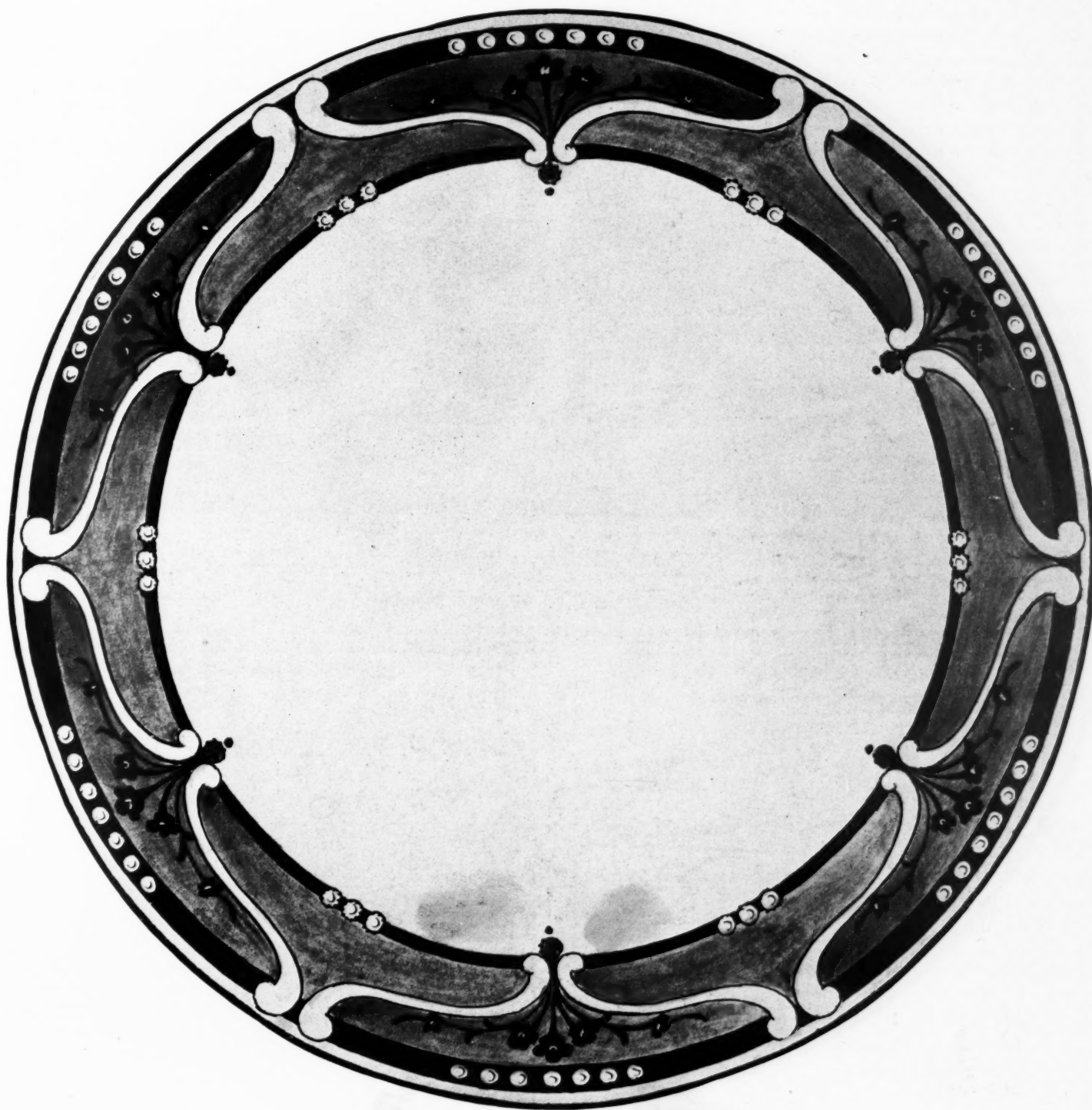
**P**AIN'T caps with Moss Green, Brown Green and Yellow Brown.

Leaves—Moss Green and Yellow Brown for lights, shade with Brown Green and Shading Green toward center. Stems—Auburn Brown and Shading Green mixed.

Background—Yellow Brown, Moss Green and Brown Green blended into one another.



HAZELNUTS—EDITH ALMA ROSS



PLATE—IDA C. FAILING

**M**ODEL, forget-me-nots and leaves in raised paste. Outline scrolls with same, also make dots of it around the round jewels. Lay in bands with flat gold.

Second Fire—Tint border with Deep Blue Green and a little Sea Green. Cover paste with gold.

Third Fire—Touch up gold. Fill scrolls with white enamel made of two-thirds Relief White and one-third Hancock's Hard White enamel.

Add a very little touch of fat oil. Put in jewels of same.

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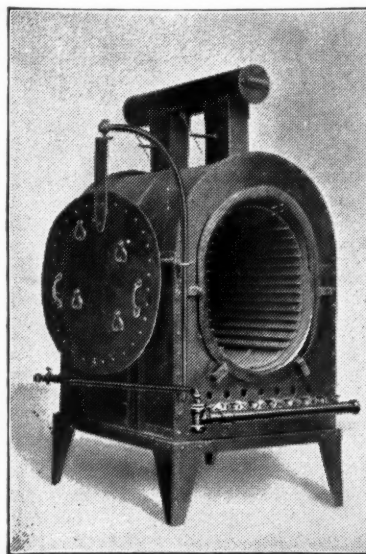
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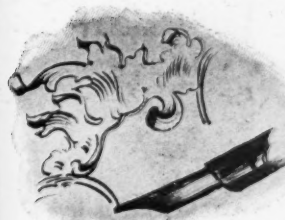
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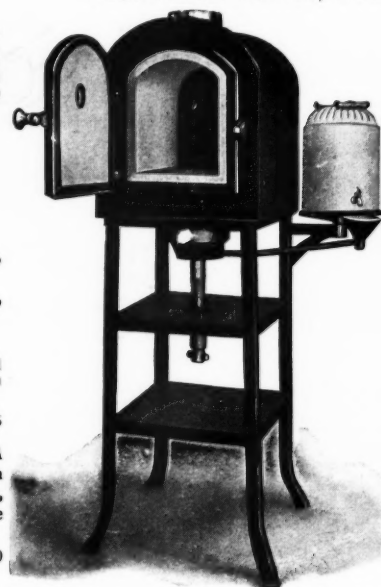
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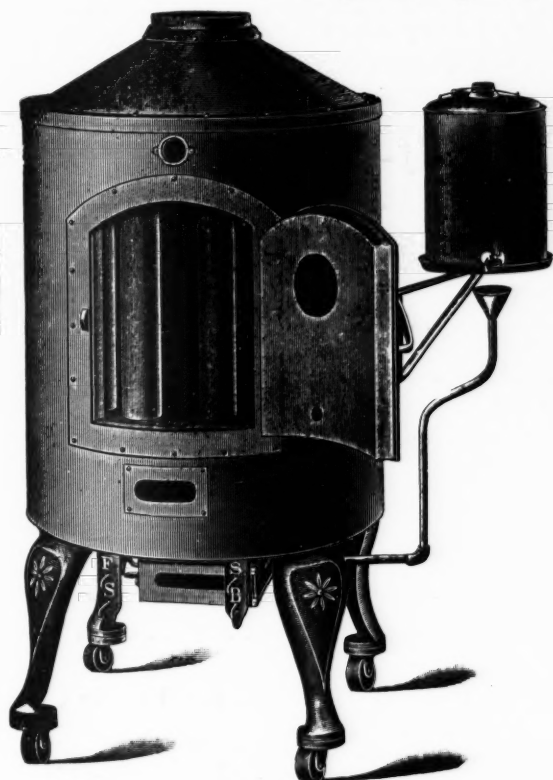
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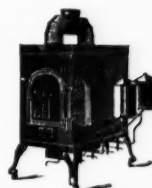
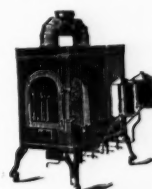
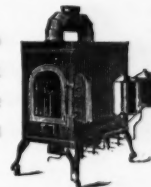
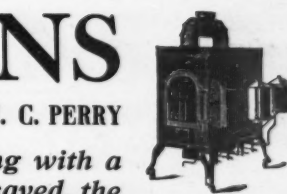
The removable tubes by the door constitute the essential advantage of this kiln, as they make a complete circle of flame about the oven. They may be used or not, at the will of the firer, but are especially desirable when an even, strong heat is necessary for certain classes of work.

Our School Kiln No. 2 is built on the same plan as the one shown above, and is meeting with general favor. As a small combination kiln, for general studio and craft work, it cannot be surpassed. The lightest heat for glass and china may be developed, and it is also so constructed that it will fire to the higher heat required for modelled clay pieces, or pottery, as well as soft glazes. It has proved an admirable kiln for school work and manual training departments.

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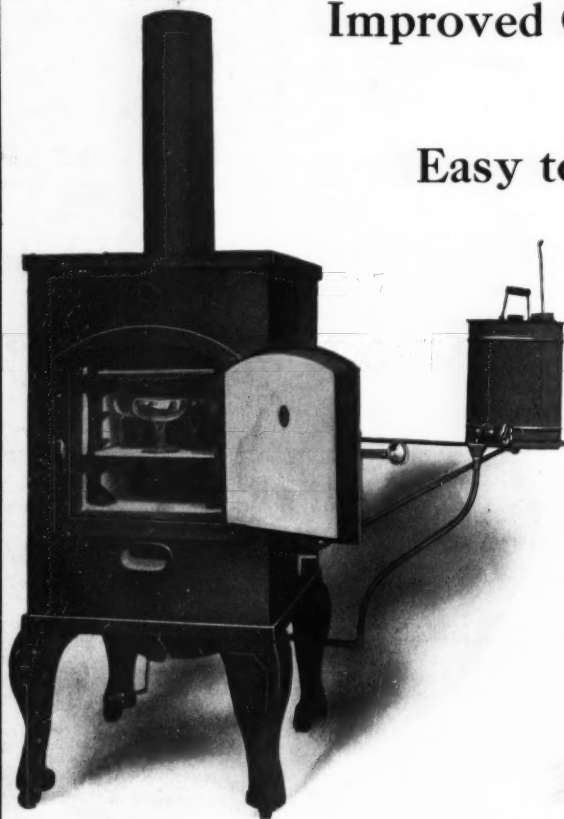
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